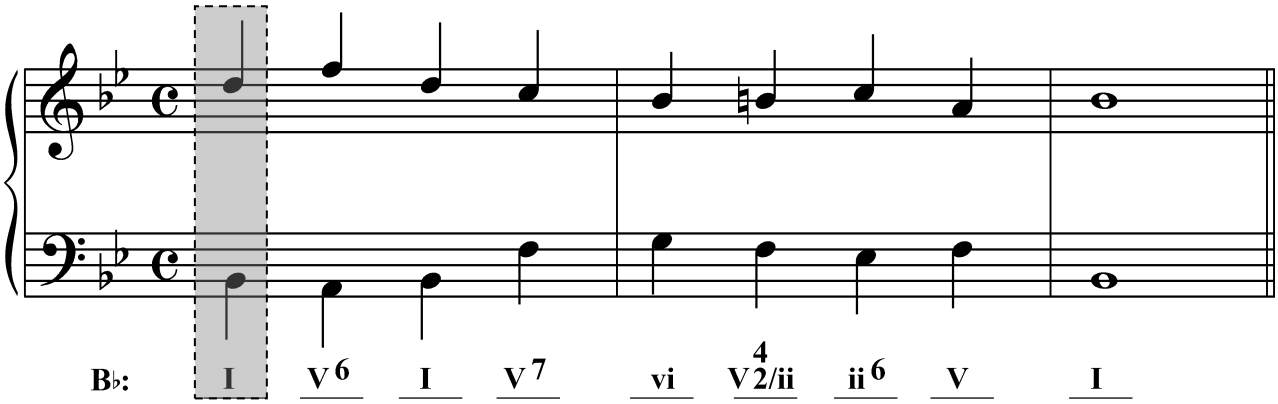
AP® MUSIC THEORY
2011 SCORING GUIDELINES

Question 4



SCORING: 24 points

I. Pitches (16 points)

A. Award 1 point for each correctly notated pitch. Do not consider duration.

B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)

C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.

B. Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.

C. Accept the correct Roman numeral regardless of its case.

D. Accept any symbol that means "of" or "applied" at Chord Six (e.g., V/ii, [V], V→ii, V of ii, etc.).

E. Accept a *capital* VI for the Roman numeral of Chord Six.

III. Special Scoring Issues

Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

— Score for blank or irrelevant responses.

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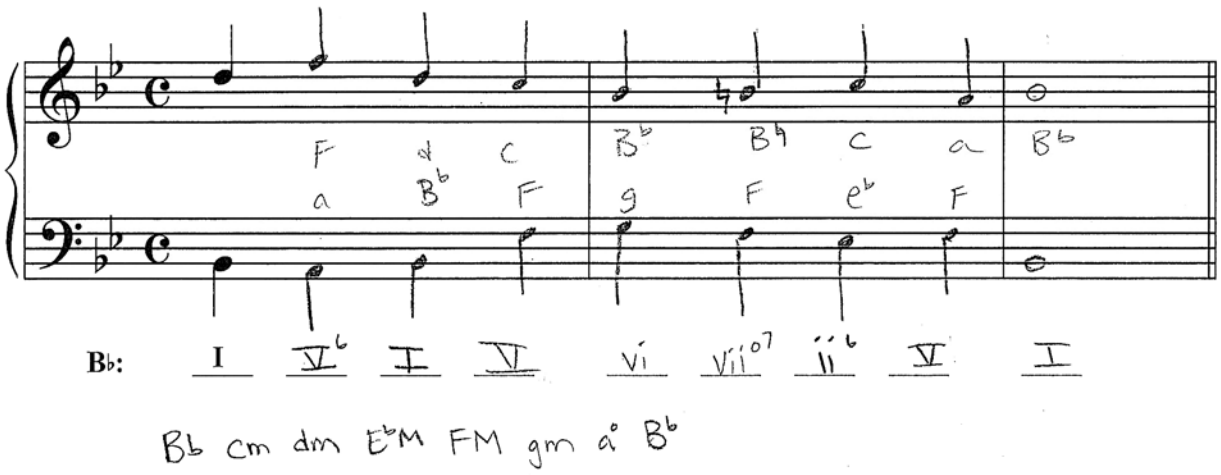
Question 4. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.

Now listen to the progression for the first time and begin working.



B♭ cm dm E♭M FM gm a° B♭

The progression for **Question 4** will now be played a second time.

The progression for **Question 4** will now be played a third time.

The progression for **Question 4** will now be played a final time.

The remaining free-response questions for the theory test are without aural stimulus. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5-7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin work.

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#2 & 3 4B

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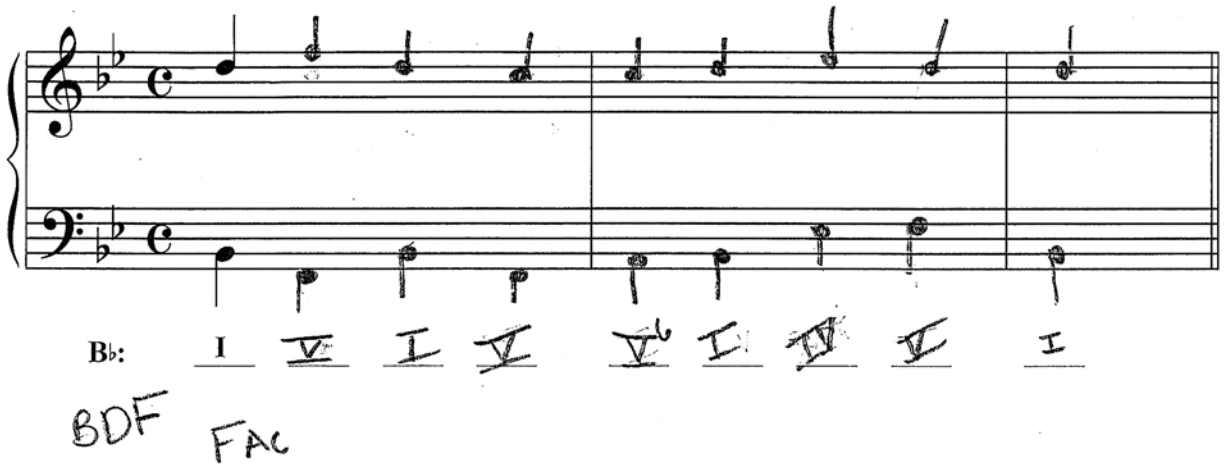
Now listen to the progression for the first time and begin working.



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AP® MUSIC THEORY
2011 SCORING COMMENTARY

Question 4

Overview

The intent of this question was to test students' ability to:

- hear a chord progression in four parts;
- notate the soprano and bass lines of the progression;
- provide the correct Roman numeral analysis of the chords;
- hear and properly notate the outer voices and analysis of the applied dominant;
- hear and notate algorithmic progressions such as I—V^6—I and ii^6—V—I;
- hear and notate chromaticized pitches relevant to the tonicization of the supertonic;
- hear, properly notate, and label the deceptive progression;
- hear the internal 7th of the V^7 chord; and
- hear and notate the leap of I to V and V to I in the bass line.

Sample: 4A
Score: 23

This represents a very good response. All of the soprano and bass pitches are correct. Six of the chords are labeled with the correct Roman and Arabic numerals. Because of the missing Arabic numeral at chord four, ½ point was awarded for that chord's analysis. Chord six is labeled incorrectly. (Soprano: 8; Bass: 8; Roman numerals: 6½; Total = 22½, rounded up to 23)

Sample: 4B
Score: 12

This represents a fair response. In the soprano, the three pitches in the first measure are correct. All other pitches in the soprano are incorrect. In the bass, pitches three, seven, eight, and nine are correct. The octave displacement in the bass at pitch four is also acceptable. All other bass pitches are incorrect. Chords three, eight, and nine are labeled correctly. Chords two and four are missing the Arabic numeral and were each awarded ½ point. (Soprano: 3; Bass: 5; Roman numerals: 4; Total = 12)

Sample: 4C
Score: 4

This represents a poor response. None of the soprano pitches are correct. In the bass, pitches two and nine are correct. All other bass pitches are incorrect. The only two chords labeled correctly are chords eight and nine. (Soprano: 0; Bass: 2; Roman numerals: 2; Total = 4)

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